PRELIMINARY SUMMARY OF INFORMATION

Submitted to the Commission on Chicago Landmarks in October 2009

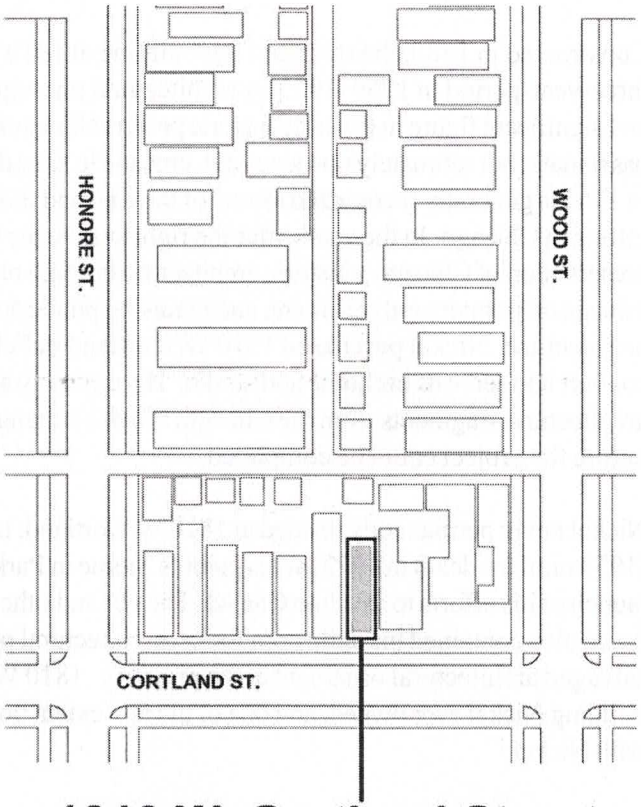
1810 W. Cortland Street

Built: **1889**
Architect: **Unknown**
Period of Significance: **1969-1972**

Constructed in 1889, the store and flat building at 1810 W. Cortland St. was owned for a three-year-period in 1969 -1972 by architectural photographer Richard Nickel, a prominent and significant figure in the early historic preservation movement in Chicago. Nickel's passionate, but ultimately unsuccessful, crusade to save the Adler & Sullivan's Garrick Theater in 1960 is generally recognized as one of the first and most prominent grass-roots preservation efforts in Chicago. In the years after the fight to save the Garrick, Nickel continued to work for preservation of Chicago's historic architecture through research, photographic documentation, salvage of architectural ornament, and in raising public awareness of the city's important historic architecture. Nickel purchased 1810 W. Cortland in February 1969 and began work to convert it to serve as his home and studio. His untimely and tragic death while salvaging architectural fragments from the Chicago Stock Exchange in April 1972, however, occurred before the project could be completed.

Nickel never permanently resided at 1810 W. Cortland; he lived virtually all of his adult life (1953 until his death in 1972) at his parents' home in Park Ridge, Illinois, from which he launched his efforts to save the Garrick Theater and other buildings in the 1960s. His parents' home also contained his darkroom for his architectural photography, and he also stored salvaged architectural ornament at the property. 1810 W. Cortland is, however, the only building Nickel ever owned, and one of the few extent buildings in Chicago with an association with Nickel.[1]

The building is located at 1810 W. Cortland Street in the Bucktown neighborhood. The two-story store and flat building was built in 1889; Nickel purchased it in 1969, three years before his death in 1972.



and starts throughout his life. He struggled to support himself financially over the next decade as an architectural photographer, and the creation of a studio for both of these activities was one of Nickel's goals in acquiring the building at 1810 W. Cortland.

The Fight to Save the Garrick Theater

The Garrick Theater (originally named the Schiller Building), located at 64 W. Randolph, was designed by Adler & Sullivan and completed in 1892, and is regarded as one of the firm's most important works. The 17-story office building included a 1,200-seat theater renowned for its acoustical qualities. Both the building's exterior and the theater interior featured attractive architectural ornament that was the signature of Sullivan's work.

In the 1930s the Garrick began a long period of decline and disinvestment, and in 1950 it was purchased by the Balaban and Katz Theater Corporation which operated the Garrick as a cinema. Citing the building's obsolescence and lack of profitability, Balaban and Katz announced in January 1960 the company's plans to demolish the Garrick and replace it with a parking structure—reflecting a larger trend in Chicago's Loop that began in the 1950s and resulted in the demolition of many of city's pioneering early office buildings for the construction of modern, larger office towers, parking garages, and other structures.

The architectural significance of the Garrick Theater was not completely unrecognized; at the same time in 1960, the Commission on Chicago Historical and Architectural Landmarks, the precursor to the current Commission, identified the Garrick as one of 39 buildings for landmark designation.[3] The first Commission was established by the city's first preservation ordinance adopted in 1957, and the Commission was authorized, among other things, to designate certain buildings as "Architectural Landmarks." In addition to the Garrick Theater, the list of 39 landmark buildings included such iconic works as the Auditorium Building, Carson, Pirie, Scott and Co., the Monadnock, Reliance, and Fisher Buildings, the Rookery, and the Robie House. Significantly, the designation of these buildings was merely honorary—the 1957 ordinance which created the Commission on Chicago Historical and Architectural Landmarks did not give it the authority to prevent owners from demolishing landmark buildings.

Nickel had previously photographed the Garrick Theater for his book on Adler & Sullivan, and soon after the demolition plan was announced he set about to more completely document the building, including the interior of the theater. Nickel's work on the Adler & Sullivan catalogue made him well aware of the ongoing loss of historic architecture in the city, but prior to the Garrick, Nickel had never tried to save a building. The history of the fight to save the Garrick suggests that without Nickel's involvement, the Garrick might have been demolished with little or no public discussion.

Upon the completion of the photographic documentation of the Garrick, Nickel contacted Thomas Stauffer, a professor of political science at the City Colleges who played a prominent role in the creation of Chicago's first preservation ordinance in 1957. Together in 1960 they formed the Chicago Heritage Committee, an ad-hoc organization of citizens dedicated to saving the Garrick Theater. It was the first such grass-roots organization of its kind in Chicago, and after the Garrick battle it remained active in other preservation efforts until 1968. Nickel

Richard Nickel (1928-1972)

A comprehensive and authoritative chronicle of Richard Nickel's life has been written by Richard Cahan and published in the 1994 book, *They All Fall Down: Richard Nickel's Struggle to Save America's Architecture*. Though Nickel has become popularly-known as an early preservation advocate, as well as a tragic figure due to the circumstances of his death, Cahan's biography presents a broad picture of Nickel's life and accomplishments. The brief biography presented here owes much to Cahan's earlier work.

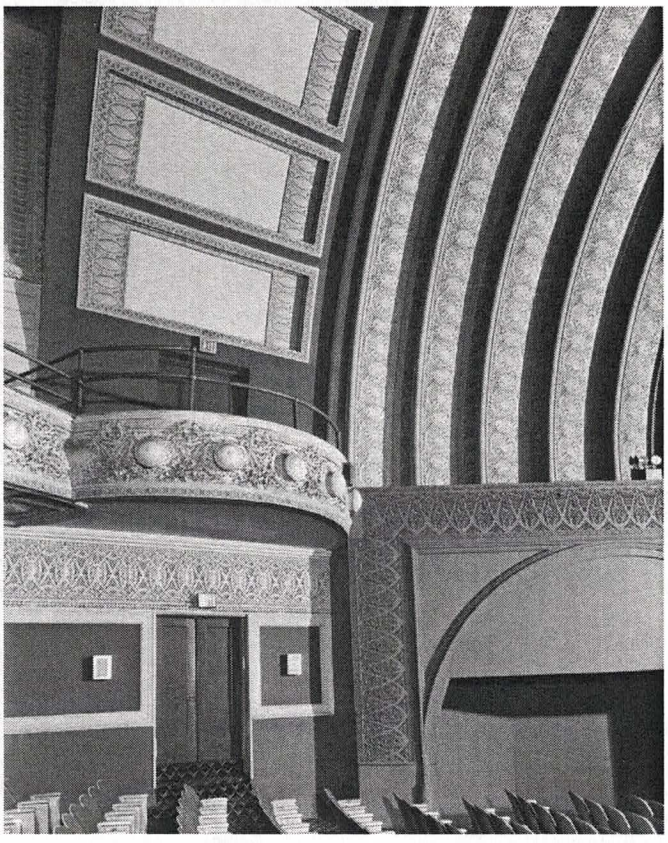
Nickel was born in 1928 into a middle-class Chicago family with a strong Polish ethnic identity. His father was an avid photographer, and Nickel took up the hobby as a boy. For most of his childhood, his family resided in the Humboldt Park and Logan Square neighborhoods, and Nickel later claimed that his decision to buy the building at 1810 W. Cortland was partly influenced by its location in an older, traditionally ethnic neighborhood like those of his boyhood.

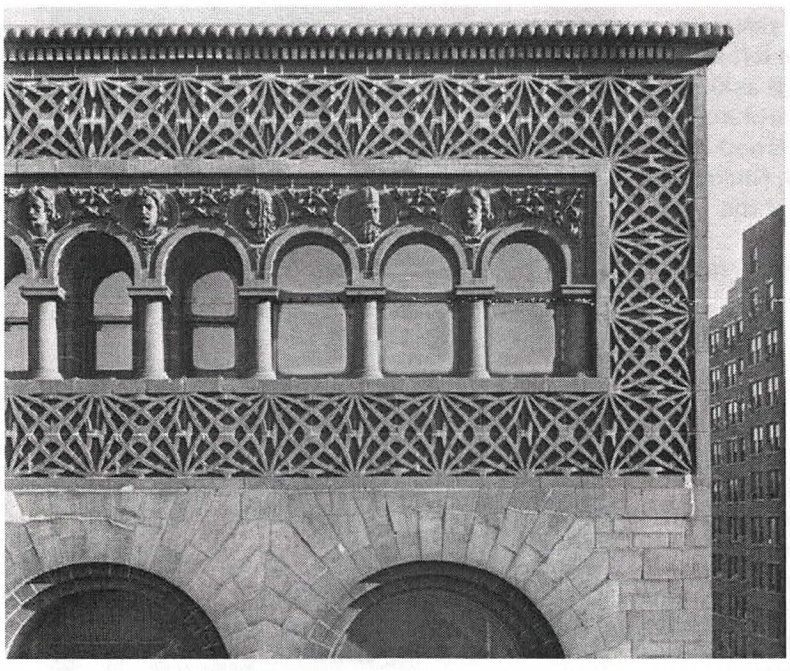
Upon graduation from high school in 1946, Nickel enlisted in the Army and served a two-year stint in occupied Japan. He returned to Chicago in 1948 and enrolled in the photography degree program at the Institute of Design. Nickel's progress toward his degree was interrupted in 1951 when he was called up to active duty from the Army reserves and served briefly in the Korean War, where he was assigned to prepare photographic documentation of military bridges and engineering works.

Nickel resumed his studies at the Institute of Design in 1952 under the tutelage of Harry Callahan and Aaron Siskind, nationally-prominent photographers. Both would become lifelong mentors to Nickel. A class by Siskind required students to identify and photograph buildings and architectural ornament of Dankmar Adler and Louis Henri Sullivan. This project sparked Nickel's lifelong obsession with historic architecture in general, and the work of Adler & Sullivan in particular. In 1954 Siskind and Nickel mounted an exhibit of student photographs from the "Adler & Sullivan project" at the Institute of Design, which received favorable press coverage. This was the first photographic exhibition of Adler & Sullivan's architecture, a subject that at the time had received scant attention from academics as well as the public.[2]

After receiving his undergraduate degree, Nickel continued with graduate studies in photography at the Institute of Design which by this time had merged with the Illinois Institute of Technology. The merger allowed Nickel to take courses in architectural history, which provided an academic foundation that balanced his aesthetic appreciation of historic architecture as a photographer. His graduate thesis focused on the documentation of lesser-known works of Adler & Sullivan.

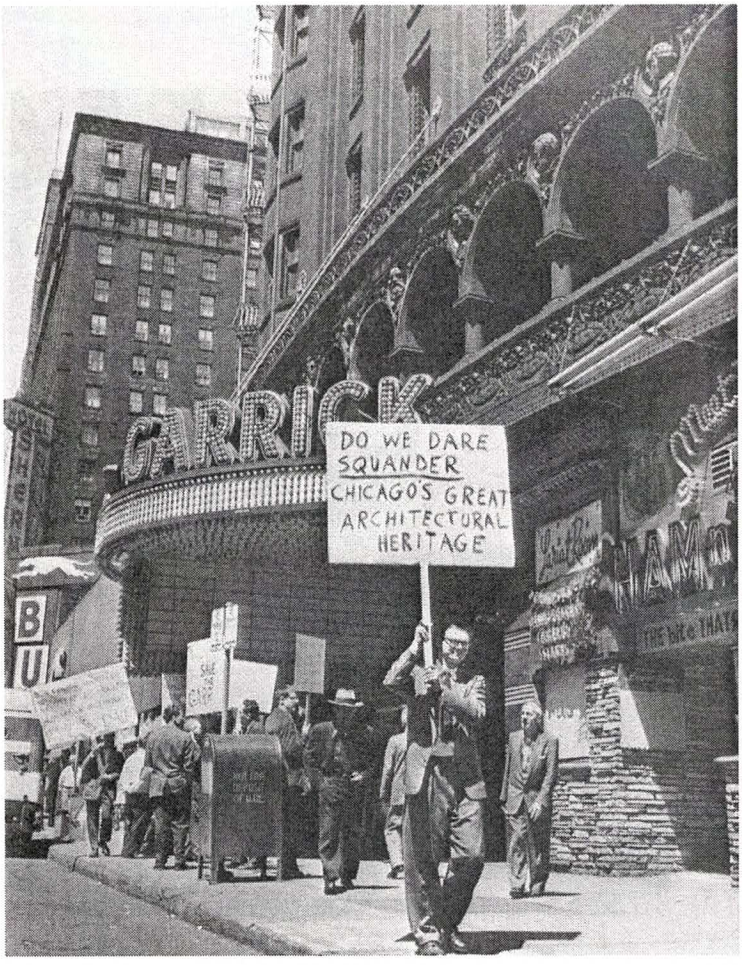
Nickel earned his Master's degree in 1957, and began working on his own as an architectural photographer. In addition, he began working in cooperation with Siskind to publish a complete catalogue of Adler & Sullivan's architecture. The book was to be an exhaustive and comprehensive study that would combine photography as well as scholarship to reclaim Adler & Sullivan's important contributions to architecture. The project would occupy Nickel in fits

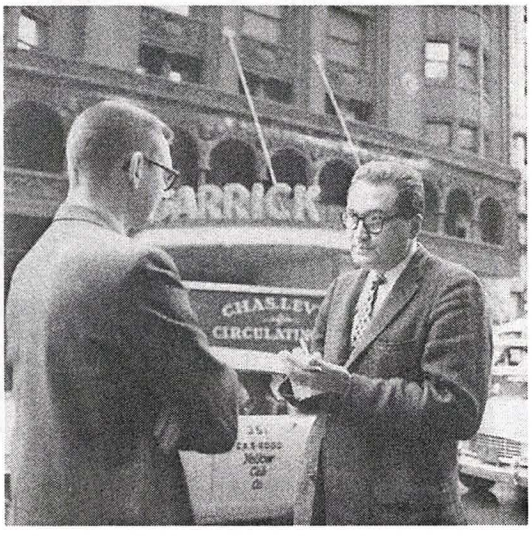




Above left: A photograph of the Garrick Theater (Adler & Sullivan, 1892, 64 W. Randolph) soon after its completion. (The Garrick is the tall mid-block building behind the Borden Block, also by Adler & Sullivan from 1880. The Borden stood for only 36 years before being demolished in 1916 for the Woods Theater.) Richard Nickel played a significant role in the effort to save the Garrick Theater in 1961, an important event in the early historic preservation movement in Chicago.

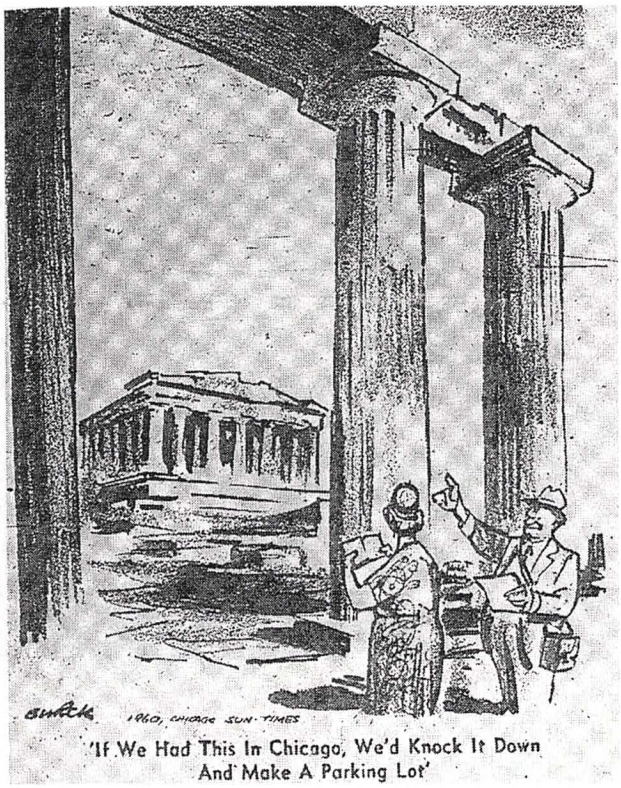
When plans were announced to demolish the Garrick in 1960, Richard Nickel set out to complete photographic documentation of the building. Nickel's photographs of the interior of the theater (above right) and a detail of the ornament on the building's top-story (left) are archived with the Historic American Buildings Survey.





On June 8, 1960, Nickel organized a sidewalk protest in front of the Garrick. Above left is an image of Nickel brandishing a sign asking, "Dare we squander Chicago's great architectural heritage?" The photo was published in the *Chicago Sun-Times*. Above right, Nickel is interviewed by a reporter in front of the Garrick. Nickel's protest succeeded in attracting media and public attention to the Garrick.

In a letter to the editor published in the *Chicago Tribune* on May 24, 1960, Nickel wondered: "In this day of mass tourist flights to the capitals of Europe where Americans continue to seek 'culture,' can we not open our eyes to our own treasures-and heed what is happening to them." Jacob Burck picked up on this theme in his political cartoon (right) published on June 23, 1960, in the *Chicago Sun-Times* referring to the plans to replace the Garrick with a parking garage.



'If We Had This In Chicago, We'd Knock It Down And Make A Parking Lot'

remained involved in the organization throughout this time. Theodore Hild's history of the early preservation movement in Chicago suggests that the Heritage Committee played an important role in educating the public about the importance of the city's architectural heritage and building support for the passage of a stronger landmarks ordinance in 1968.[4]

On behalf of the Chicago Heritage Committee, Nickel appealed in writing to the Commission on Chicago Historical and Architectural Landmarks to prevent the demolition of the Garrick, which had been designated as a landmark. The Commission responded that it lacked the legal authority to prevent the demolition, and that the case of the Garrick was further complicated by the building's unprofitability. Failing to receive support from the Commission, Nickel and the Chicago Heritage Committee turned to grass-roots activism in the summer of 1960.

On June 8, 1960, Nickel organized a sidewalk protest in front of the Garrick. Perhaps one of the most familiar images of Nickel is that of him brandishing a picket sign at the protest asking, "Dare we squander Chicago's great architectural heritage?" The five-day demonstration, attended by a small number of preservationists and architects, succeeded in attracting media and public attention to the Garrick. Throughout the summer, Ruth Moore, a reporter with the *Chicago Sun-Times,* covered Nickel and the Chicago Heritage Committee's efforts. Nickel also wrote frequent letters to Chicago newspapers, and he enlisted the help of prominent figures in the field of architecture to support the cause, including architects Philip Johnson, Le Corbusier, Mies van der Rohe, Jose Luis Sert, and Alfred Caldwell; former colleagues of Louis Sullivan, including William Gray Purcell, A. O. Budina and Alfonso Ianelli; and the historian, critic and urban theorist Lewis Mumford. The fight to save the Garrick Theater, and the tactics employed by Richard Nickel in bringing public attention and awareness to it, is credited as being the first broadly grass-roots preservation efforts in Chicago.

In response to the growing publicity, Mayor Richard J. Daley called a public hearing, created a committee to explore the possibility of the City acquiring the building, and withheld Balaban and Katz's permit application to demolish the building.[5] Nickel was called upon to lead a group of aldermen on a tour through the Garrick. While the city searched for a way to save the Garrick, Balaban and Katz sued the City to force it to issue the demolition permit. On August 23rd, the court ruled that the city was justified in withholding the permit. Though the ruling would be later overturned on appeal, the court's decision was a victory for Nickel and the Chicago Heritage Committee. It received national press coverage, and articles in the *New York Times* and *Time* magazine credited Richard Nickel as the main figure behind the fight to save the Garrick Theater. Locally the fight to save the Garrick established Nickel's reputation as a leading activist for preservation in Chicago.

While the court decision was under appeal, Nickel encouraged the Chicago Heritage Committee to expand its focus to other buildings threatened with demolition including the Republic Building (1905, 1909, Holabird and Roche) at 209 S. State Street and the Cable (Hoops) Building (1898-99, Holabird and Roche, and a designated landmark under the 1957 ordinance) at 57 E. Jackson. Both buildings would be lost, but not before Nickel was granted access to complete photo-documentation of the buildings and, in the case of the Cable Building, to salvage ornament.

Once the battle to save the Garrick was lost, Nickel succeeded in raising $26,000 to fund the salvage of some of the building's ornament (right). The salvage work was done by Nickel and his friends, John Vinci and David Norris, with the cooperation of the demolition contractor. The men in the photo are workers from the contractor. Nickel was hired by the City of Chicago to catalog and distribute the fragments to museums and universities worldwide.

THE HISTORIC ARCHITECTURAL ORNAMENT
OF THE GARRICK BUILDING
DESIGNED BY
LOUIS H. SULLIVAN
HAS BEEN PRESERVED BY THE EFFORT
Chicago Chapter, American Institute of A
Chicago Chapter, Society of Architectur
Commission of Chicago Architecture
WITH THE COOPERATION
BALABAN & KATZ CORP. ATLAS

As a photographer, Richard Nickel recorded important Chicago buildings which were later demolished, including the Cable Building (lower left, 1898-99, Holabird and Roche, 57 E. Jackson) and the Republic Building (lower right, 1905, 1909, Holabird and Roche, 209 S. State Street). Both buildings were demolished in 1961.

Winning its appeal, Balaban and Katz began mobilizing to demolish the Garrick in the winter of 1960-61. Though the battle to save the building was lost, Nickel shifted to a second public campaign to at least salvage some of its architectural ornament.[6] He convinced museums and universities to write to City Hall to request fragments from the Garrick, and he succeeded in raising $26,000 to fund the work.[7] From February to June 1961, Nickel with his friends architect John Vinci and architecture student David Norris were granted permission by the building owner to salvage interior and exterior ornament from the Garrick. Approximately 200 pieces in total were salvaged and stored at Navy Pier.[8] From 1961 to 1963, Nickel was hired by the City to create a catalogue of the ornament and arrange for its donation to museums and universities worldwide.[9]

Though the Garrick Theater was ultimately lost, Richard Nickel's efforts to save it were critical to the development of the modern historic preservation movement in Chicago. Through such grass-roots organizing efforts as public demonstrations, letter-writing and the use of media, Nickel raised public awareness and appreciation of the city's important historic architecture, leading to the city government's greater involvement in historic preservation. The loss of buildings such as the Garrick highlighted the ineffectiveness of Chicago's 1957 preservation ordinance and would lead to the passage of more effective preservation legislation with the establishment of the current landmarks ordinance in 1968. Nickel also hoped to raise public awareness and appreciation of the city's historic architecture through advocacy, architectural photography and the salvage of architectural ornament.

1961 to 1970

In the years after the loss of the Garrick Theater, Richard Nickel continued to work as an architectural photographer and on his book on Adler & Sullivan, but was frequently diverted from these activities to join in efforts to save buildings. Throughout the 1960s, Nickel continued his campaign of letter-writing to Chicago newspapers and to City Hall as important historic buildings became threatened. He pressed the City to take action to save the Albert Sullivan House (1891, Adler & Sullivan, demolished 1970), the Meyer Building (1893, Adler & Sullivan, demolished 1968), and the Glessner House (1887, H. H. Richardson, now a house museum).

As the preservation movement gained momentum in the city and nationally during this period, Nickel shared the stage with a growing number of architects and preservation activists. He took a lower profile in the Chicago Heritage Committee, though he encouraged its efforts to pass a stronger preservation ordinance. In 1966 he was on the board of a then-new organization, the Chicago School of Architecture Foundation, which was formed to buy and renovate the Glessner House. After the passage of the City's new preservation ordinance in 1968, Nickel was appointed by the landmarks commission to its Advisory Committee, a 23-member body which was tasked to identify for the Commission a list of buildings that should be prioritized for designation.

Throughout the 1960s, Nickel continued to salvage architectural fragments from Adler & Sullivan buildings that were slated for demolition or abandoned, and in 1965 he sold a large

personal collection of fragments to Southern Illinois University at Edwardsville.

In 1969 Nickel purchased the store and flat building at 1810 W. Cortland and gradually began working to convert it to his home and studio. Nickel did much of the work himself, including the removal of some interior walls and the demolition of a one-story brick oven enclosure attached to the rear of the house. The work was slow going, depending upon his available time and finances, and he was frequently directed to other projects. At the time of his death 1972, Nickel was using the unfinished building to store architectural ornament that he had salvaged from the Max M. Rothschild Building (1880, Adler & Sullivan, demolished 1972) at 210 W. Monroe St., as well as ornament from the Chicago Stock Exchange Building (1893, Adler & Sullivan, demolished 1972) at 30 N. LaSalle St.

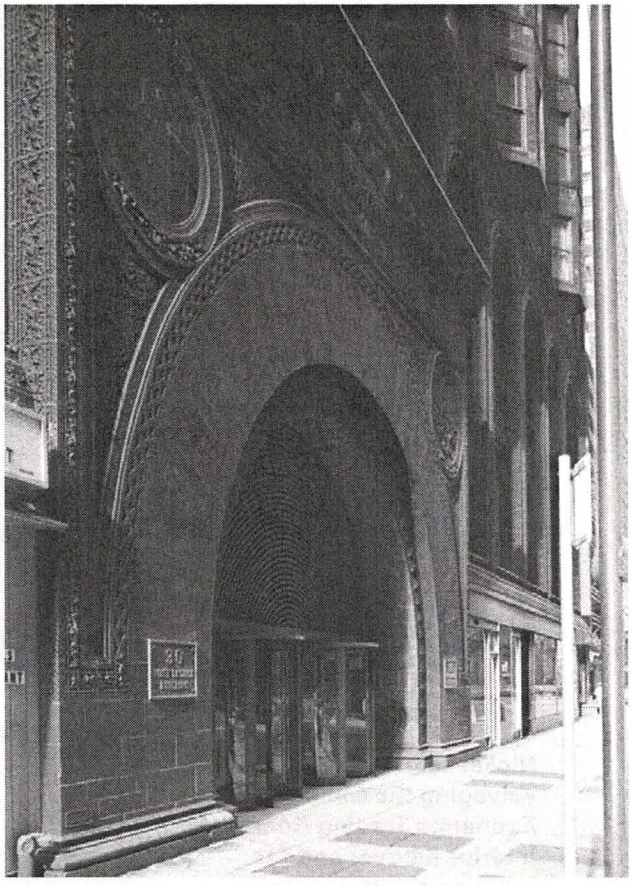
The Chicago Stock Exchange Building

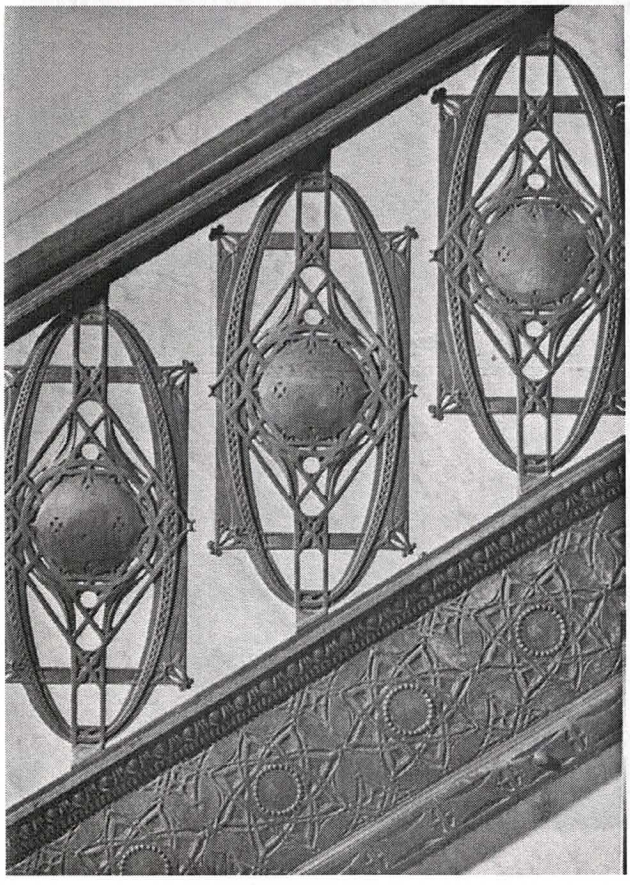
Completed in 1894, the Chicago Stock Exchange was regarded as one of Adler & Sullivan's most important designs. It featured innovations in both its structure and foundations, but it was best known for its architectural design and ornamentation, particularly its massive and elaborately decorated arched entrance on LaSalle Street as well as the trading room and other interior spaces. Like the Garrick, it had been designated as a landmark by the Commission on Chicago Historical and Architectural Landmarks in 1960, the precursor to the current commission. Nickel first became publicly involved with the building in 1964 where he argued against a lobby modernization that resulted in the removal of delicate, open, metal elevator cages designed by Sullivan.

In 1970, the building was threatened with demolition for a larger office tower. Nickel's biographer Richard Cahan states that a combination of exhaustion and cynicism prevented Nickel from taking a lead role in the fight to save it. Nickel was also trying to establish himself as a professional photographer, and he was under increasing pressure from his publisher to finish his book on Adler & Sullivan.

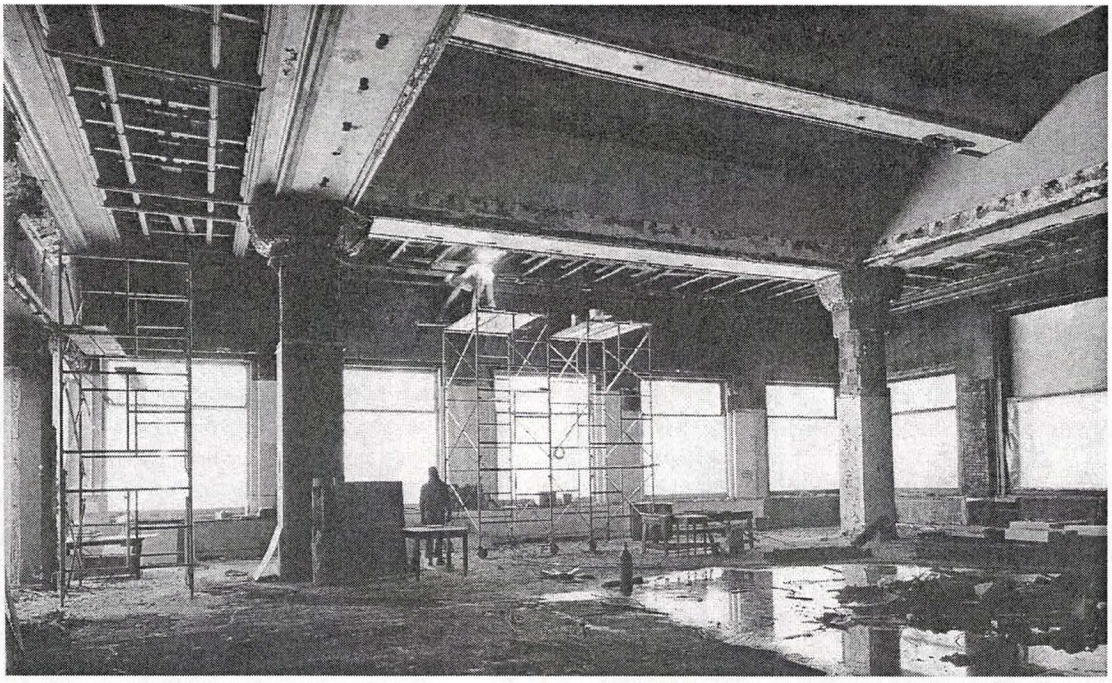
In March 1969, the then newly established Commission on Chicago Landmarks included the Stock Exchange Building in its first group of seven buildings which it preliminarily recommended for landmark designation. In the following months it became known that the property owner intended to demolish the Stock Exchange for a new office building. This would be the first test of the new Commission's power.

The Landmarks Ordinance required Commissioner of the City's Department of Development and Planning to issue a report on proposed designations, and Commissioner Lewis J. Hill's report to the landmarks commission in July 1969 did not support the proposed designation of the Chicago Stock Exchange. The Commission continued forward with the proposal and held public hearings on the Stock Exchange on January 28 and February 11 and 16, 1970 which received national attention. Richard Nickel attended but did not speak at these hearings. On February 24, 1970, the Commission made a final landmark recommendation for the Stock Exchange to the City Council.[10]

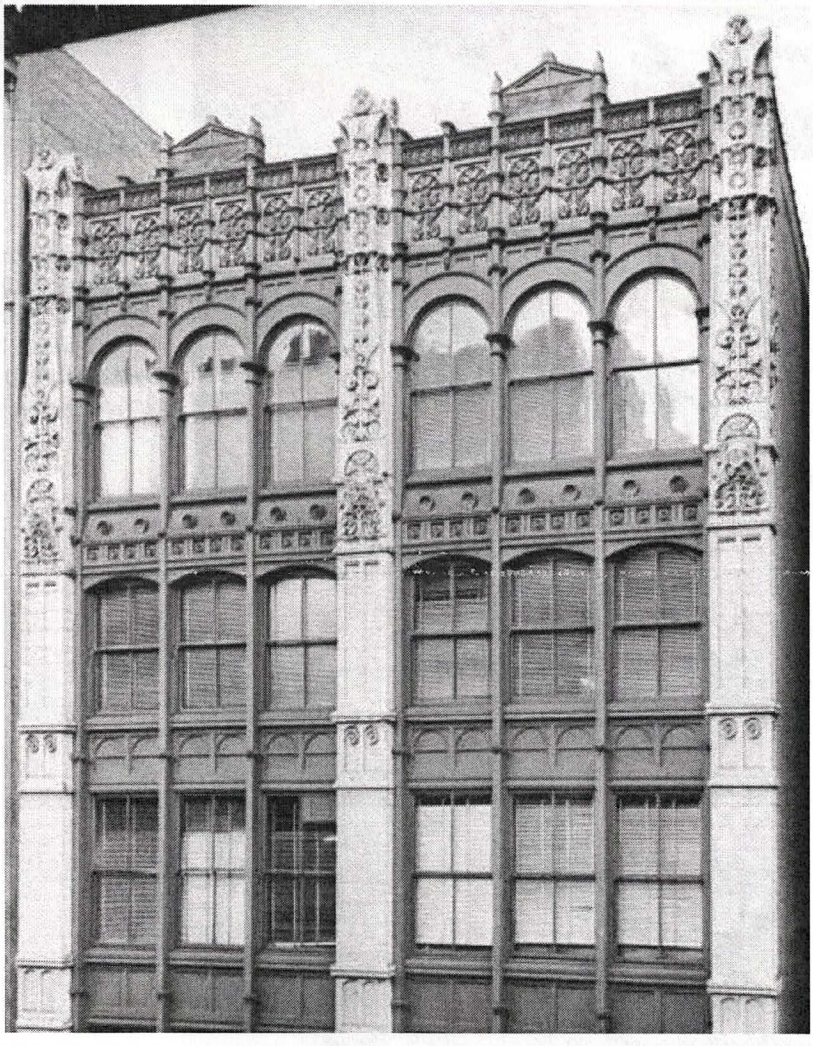




Photographs of the Chicago Stock Exchange Building (1894, Adler & Sullivan, 30 North LaSalle Street) as it appeared in 1963 when it was documented by the Historic American Buildings Survey (Cervin Robinson, photographer).



Nickel assisted John Vinci in salvaging the Chicago Stock Exchange Trading Room interior (above) and the building's entrance arch which were reconstructed at the Art Institute of Chicago. While the building was being demolished, Nickel continued to return to the site, although without authorization, to salvage material, and was killed in a collapse of the unstable structure on April 13, 1972.



Right: The Max M. Rothschild Building (1880, Adler & Sullivan, at 210 W. Monroe St.). When the building was slated for demolition in 1972, Nickel salvaged the cast-iron ornamentation at the top of the building for the Art Institute of Chicago. Ornament from this building as well as from the Chicago Stock Exchange was stored in Nickel's building at 1810 W. Cortland.

The City Council referred the matter to its Committee on Cultural and Economic Development, which in April 1972 voted against landmark designation of the Stock Exchange largely on the assumption that such designation would require the City to acquire and restore the building at great cost. Despite additional efforts from the newly-formed Landmarks Preservation Council (later Landmarks Preservation Council of Illinois, now Landmarks Illinois) and a special committee appointed by Mayor Richard J. Daley, the Stock Exchange was demolished because the City Council did not affirm the Commission on Chicago Landmarks' landmark recommendation.

In early 1972, before demolition began, Nickel was hired by the Commission to complete photo-documentation of the building. With the City's approval, the Art Institute of Chicago hired architect John Vinci to supervise salvage of the Stock Exchange trading room and the building's entrance arch.[11] Vinci convinced Nickel to join in the salvage work, which they completed in February 1972.

Also during that winter of 1971-72, Nickel was salvaging the fifth-floor facade of the Max M. Rothschild Building (1880, Adler & Sullivan, demolished 1972), at 210 W. Monroe St., also slated for demolition. At the time, the Rothschild Building was the oldest surviving Adler & Sullivan building, and was significant for its cast-iron ornamentation at its top story. The Art Institute of Chicago had agreed to acquire the cast-iron elements at Nickel's urging. Nickel used his building at 1810 W. Cortland Street to temporarily store architectural fragments from both the Stock Exchange and the Rothschild salvage efforts.

On his own, Nickel continued to return to the Stock Exchange, unauthorized, to salvage architectural ornamentation as the demolition was underway, despite warnings by the demolition contractor that the building was unsafe. He went to the site on April 13, 1972, apparently to salvage a spandrel panel that Southern Illinois University at Edwardsville wanted to acquire and was killed by falling masonry inside the unstable structure. His body was not located until weeks later.

After Nickel's tragic death, his role in bringing attention to Chicago's historic architecture was widely recognized. The City of Chicago declared May 13, 1972, as an official day of mourning for Nickel. Obituaries appeared in several architectural journals with national circulation. In June 1972, at a well-attended memorial service for Nickel at the Glessner House, his former teacher Alfred Caldwell described him as a "poet with a camera." His service to Chicago's historic architecture was also formally recognized by the Chicago Chapter of the American Institute of Architects and the Chicago Association of Commerce in a posthumous award ceremony in September 1972. A year after his death, the Art Institute of Chicago mounted a retrospective exhibit of Nickel's photography, which at the time was the largest photo exhibit it had ever produced.

The circumstances of his tragic death have lent Nickel an almost mythic status in the city's preservation movement, and his reputation and importance have continued to grow with the publication of Cahan's biography, the display of architectural ornament he salvaged, and as many of his photographs have become iconic images of the city's historic architecture.

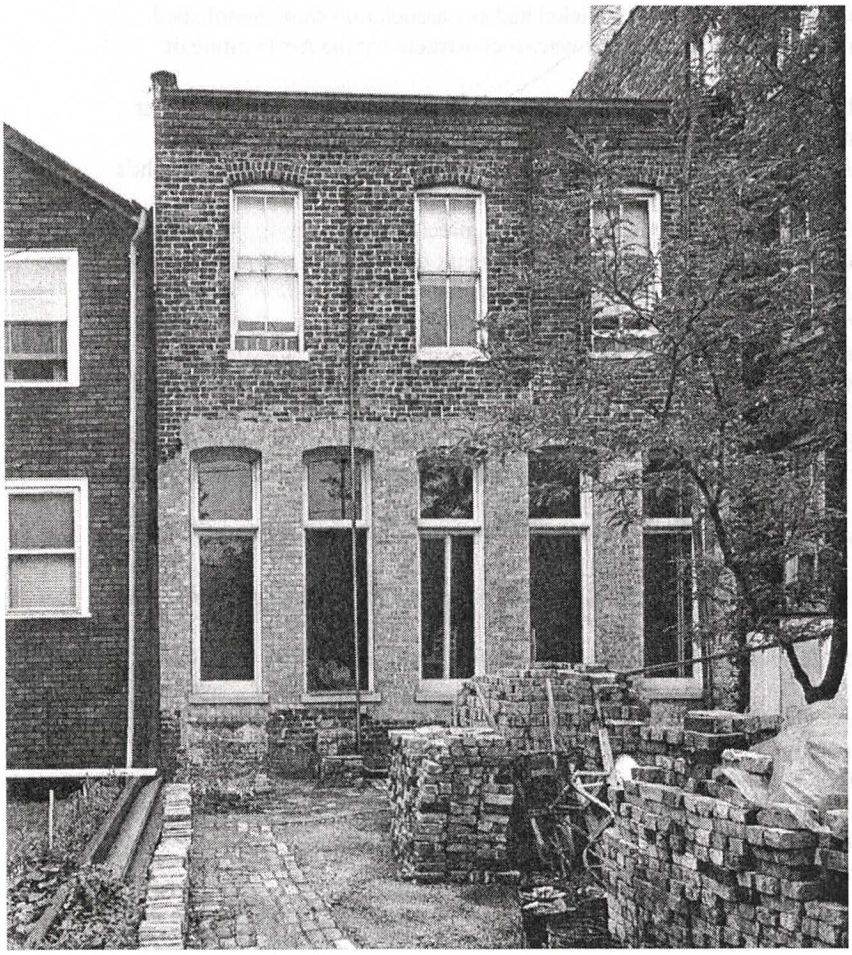
1810 W. Cortland Street

In February 1969, Richard Nickel purchased a two-story brick store and flat building at 1810 W. Cortland Street for $7,500. Located in the Bucktown neighborhood of the Logan Square community area, the street elevation retains a high degree of historic integrity both in terms of its original appearance and its appearance during Nickel's three-year association with the building (1969-1972). The street-level storefront features a central recessed entrance flanked by cast-iron columns and large display windows. A second entrance door to the right of the storefront leads to what was a second-floor apartment. The second floor of the front elevation is clad in pressed brick with punched window openings topped with a carved limestone bandcourse. The side elevations are clad in common brick and are mostly obscured by neighboring buildings. A handsome pressed-metal cornice is embossed with the name "Grimm's Bldg," the name of the baker that built the building in 1889. There is a virtual twin of the building, also built by Grimm, six doors to the west on Cortland Street.

1810 W. Cortland Street was the only building Nickel ever owned. His letters to friends reveal that he was very proud of the building and that he had definite plans to convert it to his home and studio. For Nickel, the studio held promise as a place where he would be able to finish his book on Adler & Sullivan, and as a place for a darkroom to support his career as a professional photographer. As a home, the building would offer Nickel independence from continuing to live in his parent's home in suburban Park Ridge (where he had a room in the attic and his photography studio in the basement) and a return to an older Chicago neighborhood such as those he grew up in. Nickel also became engaged to be married in March 1972, an event that spurred his desire to finish work on the building. Nickel was attracted to the building for its age, and despite its humble character in comparison to the buildings he had tried to save, the preservation of this building would be in his control; he dubbed it his "Polish Palazzo."

From February 1969 up until his death in April 1972, Nickel gradually worked on the renovation of the building as his finances and time permitted. Nickel's biographer Richard Cahan states that Nickel did a portion of the labor himself, including removing some interior walls and dismantling a brick oven enclosure at the rear (north) elevation. Working late, he sometimes would sleep over in the building.

Nickel's correspondence and photographs indicate that he made no changes to the front or side elevations of the building's exterior. The removal of the oven enclosure attached to the rear of the building necessitated rebuilding of the lower half of the rear common-brick elevation. The new rear wall, designed by Nickel's friend, architect John Vinci, includes five narrow, tall arched window openings. Common brick salvaged from the oven enclosure was used for the construction. The masonry construction was done by Vinci's brothers who were masonry contractors. It is unknown to what degree Nickel participated in the design and construction beyond dismantling, though Richard Cahan states that Nickel may have somehow assisted the



In February 1969, Richard Nickel purchased the two-story bakery and flat building at 1810 W. Cortland Street with the intention of gradually converting the building into his home and studio. Above: photograph taken by Nickel after he purchased the building. Left: The rear elevation of the building showing the reconstructed lower half of the rear wall.

masons with the labor.[12] The rear elevation is very simple and undistinguished, and is only partially visible from the alley, being mostly obscured by a garage at the rear of the lot.

As noted in the introduction, Nickel's progress on the building was cut short by his untimely death in 1972. He had not taken up permanent residence in the building, but had spent nights there, presumably when working late, and he also used the building to store and photograph architectural ornament that he had salvaged from the Stock Exchange and Rothschild Buildings in the winter months of 1971-72.

After Nickel's death, the building was sold. The interior has been completely changed, but the exterior has remained much as it appeared in 1972. The building is color-coded "orange" in the *Chicago Historic Resources Survey* for its overall architectural design and craftsmanship. As a reconnaissance-level architectural survey, the survey did not identify or take into account the building's association with Richard Nickel.

Notes

[1] From his college years until his death (1953-1972), Nickel's primary residence was his parents' home in suburban Park Ridge where he had a living space in the attic and a basement photo studio. The garage and lawn of the suburban home were used to store architectural ornament which Nickel salvaged. Nickel also stored ornament in other locations, including Navy Pier. With the exception of the Glessner House, the majority of the major buildings in Chicago with which Nickel had any association were demolished. The Chicago Stock Exchange arch and trading room interior were reconstructed at the Art Institute of Chicago.

[2] In the three decades between Sullivan's death in 1924 and the Institute of Design exhibit in 1954, Adler and Sullivan were received scant attention from the public or academics. The exceptions were Hugh Morrison's *Louis Sullivan: Prophet of Modern Architecture* published in 1935, and Frank Lloyd Wright's *Genius and Mobocracy* from 1949.

[3] The Commission on Chicago Historical and Architectural Landmarks, precursor to the current Commission on Chicago Landmarks, was created by passage of the city's first landmark ordinance in 1957. As per the *Historical and Architectural Landmark Designations in Chicago: Preliminary Information; Prepared for the use of the advisory committees of the Commission* the commission was tasked with the "preparation of criteria for selection of the landmarks, marking the landmarks, preparation of a policy for a permanent organization for architectural preservation, and with education of the public to stimulate popular interest in architectural preservation." The Commission on Chicago Historical and Architectural Landmarks held a plaque ceremony for owners of the 39 buildings designated as landmarks in February 1960, one month after Balaban and Katz announced their plans to demolish the Garrick. Representatives from Balaban and Katz did not attend.

[4] Theodore Hild, "The Chicago Heritage Committee and the New Preservation" *Journal of Illinois History* 4 (Autumn 2001): 178-192.

[5] The committee determined that it would not be economically feasible for the City of Chicago to purchase the Garrick.

[6] The idea for the city to government to sponsor architectural salvage first occurred in 1960 while the Garrick was under appeal. The Chicago Community Conservation Board convinced Mayor Richard J. Daley to salvage ornament from the Cable Building, and Nickel supervised this project. Nickel had previously started salvaging ornament on his own during the demolition of the Louis Sullivan-designed Babson House, which was demolished in 1960.

[7] Contributions came from the City of Chicago, Balaban and Katz, the Society of Architectural Historians, the American Institute of Architects, World Book Encyclopedia, and individuals.

[8] Ornamental terra-cotta, floor mosaics, portions of stenciled walls.

[9] The Art Institute of Chicago was given first choice from the collection, but it took relatively little. The largest number of pieces went to the architecture schools at Yale and Harvard universities. Other recipients included the Georgia Institute of Technology, Smith College, the Dallas Museum of Contemporary Art, the Missouri Historical Society, and several other state universities, as well as a university in Milan, Italy. The section of the Garrick's loggia currently located at Second City on Wells Street came from a separate collection gathered by the demolition contractor.

[10] The vote was 7-2. Karin Langer's Master's thesis from the School of the Art Institute of Chicago documenting the early years of the Commission on Chicago Landmarks noted that the Commission's recommendation anticipated "that if the building fell to redevelopment, every effort should be made to completely document it through drafting plans, completing research data, and taking photographs."

[11] The trading room was reconstructed in its entirety inside the Art Institute of Chicago; the entrance arch was re-erected just outside the Columbus Drive elevation of the Art Institute of Chicago.

[12] "he [Nickel] worked as a 'lackey,' building the new wall with Vinci's brothers, who were masonry contractors." Cahan, *They All Fall Down,* p. 205.

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Historic American Buildings Survey HABS ILL, 16-CHIG, 60-6, Copy of Garrick Theater photograph published in the *American Architect and Building News*, January 9, 1897: p. 5, top left.

Historic American Buildings Survey HABS ILL, 16-CHIG, 60-2, Richard Nickel, photographer, 1961, detail of Garrick Theater ornament on the vault, interior wall of the orchestra floor, and forward edge of the balcony: p. 5, top right.

Historic American Buildings Survey HABS ILL, 16-CHIG, 60-1, Richard Nickel, photographer, 1961, Garrick Theater exterior top story detail: p. 5, lower left.

Cahan, *They All Fall Down*: pp. 9, top left; 8, top right; p. 12, top; p. 15, bottom

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Historic American Buildings Survey HABS ILL, 16-CHIG, 8-1, Richard Nickel, photographer, 1960, Cable Building northwest elevation: p. 8, lower left.

Historic American Buildings Survey HABS ILL, 16-CHIG, 9-1, Richard Nickel, photographer November-December 1960, Republic Building, State Street Entrance: p. 8, lower right.

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Rothschild Building, Art Institute of Chicago, Ryerson & Burnham Libraries, Special & Digital Collections, Historic Architecture & Landscape Collection: p. 12 bottom.

Richard Nickel, postcard to Tim Samuelson, March 1969: p. 15, top.